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476 574 273 [184] [534] common and the accordions, guitars, and the round drum or *caja* take the place of the aboriginal upright drum (*see* The Dance). The guests, who wear their best clothing (*see* Adornment), repay their host by giving their labor free until the project is completed. These affairs are noted for the excessive drinking. [578] Few if any fights occur, however, and the over-intoxicated as a rule simply fall asleep guarded by his female companions or vice-versa, and the joint work of the men begins as usual the following day lasting until noon.

THE ARTS

533 535 [534] majority of the dances and music consist of the Chiricano *son*, *punta*, and the waltz. The accompaniment is formed by an accordion, guitar, or violin and the round drum.

535 **Dances.** There are many different dances, both in connection with ceremonies and for sheer pleasure. The Bribri in particular have the greatest number of secular dances which [476] are performed at gatherings called *juntas* usually held to build a house, fell a clearing, or some such joint labor where friends come in to help. Many of the songs that accompany the dances are in a language not understandable [198] to the singers. Some are sung in Térraba. There are two traditional dance methods: in a line or in a circle. The circle type is called *buLik-Lak*. If drums accompany the performers, they remain outside of the ring. Arms are raised horizontally and interlocked. The first movement consists of one step to the right side and a short one to the left with the body inclined slightly forward. The second movement starts in a similar fashion but the beat changes and the two steps are more marked, the second ending in a small jump or hop. Suddenly, the dancers go in the opposite direction and continue with the second movement only. The sideward hop necessarily makes the circle go forward and backward. In the *surbon*, a circle dance, the ring is formed first by men and then women put their heads between the arms of the men and all participate.

There are a number of line dances, for

[***] Gabb, 1875, p. 517.

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(27) Water-Jaguar[218]

(*Bribri*)

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The water-jaguars want to eat.
Don't be afraid.
There are many jaguars who want to eat.
Don't be afraid of them.

(28) Chicha Song[219]

(*Bribri*)

What's the matter with the way you're thinking!
Is it that you think I cannot grind
either chicha or chilate?
Then take this as if it were like good chicha grinders make,
Not like a poor person holding a gourd,
Not like one who doesn't grind chicha,
And listen to what I have to say.

(29) Fighting Song[220]

(*Bribri*)

The grasshopper and the alligator ate one another;
I am not afraid.
The large snakes ate one another;
I am not afraid.
The large alligator ate the grasshopper.
The large snake ate the grasshopper.
I am not afraid.

(30) Cemetery Song[221]

(*Bribri*)

We'll try to see if we can lift the stones and logs.
We'll put them on our shoulders as men.
We're going to try.
We'll lift the log as a tiger,
We'll lift the log as an alligator,
We'll lift the log as *serike*,
Drinking our chicha to get strength as men,
We'll sing all of us boys.

[154]
[578]

[220] This song is sung when one is angry and out of patience.
[221] *See* Linguistic Texts: *apú tsak*. This song is in a sense a challenge to fight.

[P. 102(B)]

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APPENDIX III: ANTONIO SALDAÑA, LAST KING OF TALAMANCA

by Carlos Meléndez Ch.

643 648 capital of Costa Rica, in 1871, where he was cordially and sympathetically received by the authorities. This was due to two causes. The fact that he was handsome, intelligent, and cordial,[2] and to the geographical position of Talamanca which lay within the territory disputed by Nueva Granada and Costa Rica.

643 578 Lapis, the remaining king, could not tolerate the rise to power of Santiago. A feud began which terminated in the death of Lapis after he was forced to take refuge in the forest land. He left a heritage of hate to his friends and followers.

But the worries of Santiago were not over. Birche and Willie, who belonged to the *saLwak* [669] clan and were his cousins, commenced to conspire against him. In 1872, they surprised him by ambush and killed him. Birche remained master with Willie next in command. The incapacity of the first and the ambitions of the second soon created a situation in Talamanca which was difficult for the Costa Rican authorities to control.

643 648 [682] In 1864, Willie succeeded in assuming the power directly under Mr. Lyon. Six years later, however, the king was forced to flee across the range and become an outlaw because he committed murder and fought the national authorities.

643 [644] As the post remained vacant, the nephew of Willie inherited it. Barely 20 years old, Antonio Saldaña became king.[3] His capital was Túnsula, not far from Sipurio on the Sixaola River, and was formed by one large house or "palenque" which differed very slightly from the other habitations.

Antonio's personality was very similar to that of Santiago, with all his attributes and

[2] Pérez Zeledón, 1913, p. 143.
[3] Fernández Guardia, 1918, p. 160.